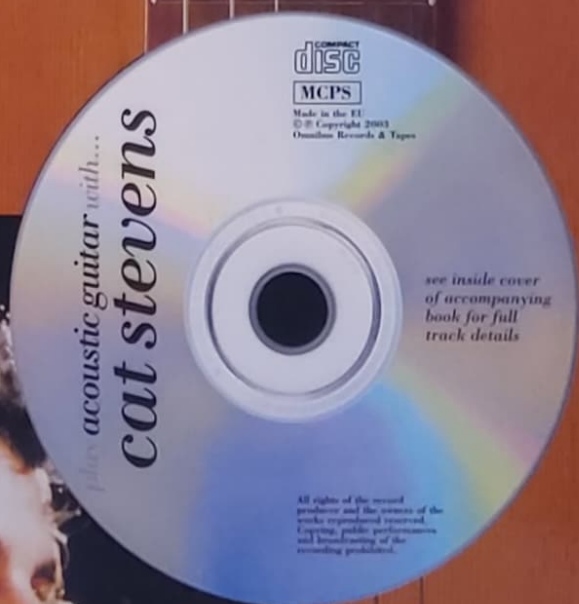


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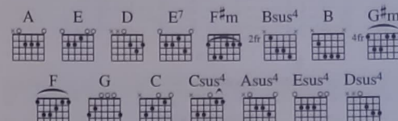
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Can't Keep It In

Words & Music by Cat Stevens



Intro

2 bar count in:

Chord progression: A E

Chord progression: D E

Verse A

can't keep it m, I can't keep it m, I've got - ta let it out here?
why walk a - lone, why wer - ry when it's warm ov - er

play shades

cont w/sim. ad lib percussive feel

TAB

D

I've got - ta show the world's... got - ta see,
You've got so much to say, say what you mean,

TAB

1. 2.

E E⁷

see all the love, love that's in me 2 I said an - y - thing. Oh,
mean what you're think - in' and think

TAB

A F⁷m

why Love, why must you waste your life, a - way?
Love, that's the way to live your life,

TAB

Bsus⁴ B E G⁷m

You've got to live for to day, then let it go,
You al - low too much to go by, and that won't do,

TAB

B A

oh no Lov - er, I wan - na spend this
Lov - er, I wan - na have you

cont w/sim. ad lib percussive feel

TAB

F⁷m Bsus⁴ B E

time a - with you, ah, there's no - thing you I would don't you do,
here by my side, now don't you hide

TAB

G⁷m E

if you let me know, oh, oh, 3. And I can't
while I'm with you, oh, oh, 5. And I can't

TAB

A

keep it in, I can't hide it and I can't lock it a way
keep it in, I can't keep it in, I got - ta let it out

E

3

TAB

D

I'm up for your love, love heats my blood, blood
I've got - ta show the world, world's got - ta see, see

TAB

E

Verse A

spins my head and my head falls in love, oh, I said
all the love, that's in me, I said

1st instrumental - - - why walk a - lone,

TAB

E

now why wor - ry when it's warm ov - er here? You've got

TAB

D

To Coda

so much to say, say what you mean, mean what you're think - in', think -

2nd play slashes

TAB

F

G

Verse C

4. Oh, I can't keep it in, I can't keep it in, I've
why can't you say? If you know, then

Csus⁴ C

f

cont. tim

TAB

G

F

C

F

got - ta let it out, I've got - ta show the world, world's
why can't you say? You got - ta too much de - ceit, de - ceit

TAB

[illegible][illegible]

◆ Coda

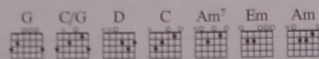
[illegible][illegible]

Musical score for "The Wind" by The Beatles, featuring guitar and bass parts. The score is in 4/4 time, key of D major, and consists of 16 measures. The guitar part (top staff) plays a rhythmic pattern of eighth notes, while the bass part (bottom staff) plays a similar pattern. The score includes a key signature change from D major to D minor at measure 10.

[illegible][illegible]

Father And Son

Words & Music by Cat Stevens



Intro

1 bar count in

G C/G G C/G G C/G

G C/G Verse G D

1. It's not time to make a change... just re-lax...

mp

C Am⁷ G Em

— take it ea-sy. You're still young, that's your fault... there's so

cant sim

Am D G D

much you have... to know. Oh, find... a girl... set - tle down... if you want...

C Am⁷ G Em Am D

— you... can mar - ry. Look at me... I am old... but I'm hap - py. 2. I was

Verse G D C Am⁷

once like you are now... and I know... that it's not ea-sy to be calm...

G Em Am D

— when you've found... some - thing go - in' on. But take your time...

G D C Am⁷

think a lot I think of ev - 'ry - thing you've got, for you will

TAB

G Em D G C/G

still be here to - mor - row but your dreams may not.

TAB

G C/G Verse G D(Bass)

3 How can I try to ex - plain? When I do...

mf

TAB

C Am⁷ G Em

he turns a - way a - gain. It's al - ways been the same, same old

TAB

Am D G D(Bass)

stor - y (Oh,) from the mo - ment I could talk, I wait or.

TAB

C Am⁷ G Em

- dered to lis - ten, now there's a way and I know that I

TAB

D G D C

have to go a - way I know I have to go...

TAB

G C/G G C/G

Rhythm gr. cont. in shades

TAB

Solo

G D C Am⁷ G Em

Harm. - 4

12 10 10 10 12-10-3 5 7 3-5-7 8-7

TAB

Am D G D C Am⁷

5-3-0-3 2-3-2-0 3-1 3 0-1-3 0-1-3 3-3 0 0-0-0-2 0

TAB

G Em D G D C G C/G

0-2 0 1-0 0 2-0 0 0 3 3-0-1 1-0 0

TAB

G C/G Verse

cont. in store

4. It's not time to make a change, just sit down, take it slow - ly. You're still

mp

TAB

G Em Am D

young, that's your fault, there's so much you have to go through. (Oh,) find a girl,

TAB

G D C Am⁷

set - tle down, if you want you can mar - ry. Look at me,

TAB

G Em Am D

I am old, but I'm hap - py. 5. All the times

TAB

Verse G D C Am⁷

that I've cried, keep - in' all the things I knew in - side. It's hard,

mp

TAB

G Em Am D

but it's hard - er to - live - more - it. If they were right

G D C Am⁷

I'd a - gree, but it's them they know, not me. Now there's a way

G Em D G

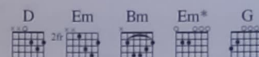
and I know that I have to go a - way I know

D C G

I have to go

Lady D'Arbanville

Words & Music by Cat Stevens



Intro

Gtr. 2 (acous.) N.C.

mp let ring ... Harm. 12 Harm. 12

Verse

2. N.C. (Em)

1. My La - dy D'Ar - ban - ville
La - dy D'Ar - ban - ville

rit. Harm. Gtr. 2 w/vocal cue

D

Gtr. 1 (acous.) why do you sleep so still?
look so cold to - night.

Gtr. 2

Fig. 1 2nd w/ Fig. 1 (x3)

Em

I'll wake you to - mor - row.
Your lips feel like win - ter.

Fig. 2

2nd w/ Fig. 2 (x3)

Gtr. 2

D Bm

And you will be my fill. Yes, you will be my fill.
Your skin has turned to white. Your skin has turned to white.

2nd w/ Fig. 1

mf Both x

Em*

fill white.

2. My La - dy D'Ar - ban - ville,
5. My La - dy D'Ar - ban - ville,
La - dy D'Ar - ban - ville,

Verse

N.C.

let ring

tacet on

*tap guitar

(Em) D

why does it grieve me so?
why do you sleep so still?
why do you grieve me so?

Em

But your heart seems so sil - ent.
I'll wake you to - mor - row.
But your heart seems so sil - ent.

D Bm

Why do you breathe so low, why
And you will be my fill, yes
Why do you breathe so low, why

Verse
N.C.

Em*

do you breathe... so low? 3. My La - dy - D'Ar - ban - ville,
you will be... my fill. 6. La la la la la,
do you breathe... so low? 8. I loved you my la - dy,

let ring...

tacet on $\frac{8}{8}$

*tap guitar

(Em) D

why do you sleep... so still?
la la la la la la
though in your grave you lie

Em

I'll wake you to mor - row,
La la la la la la
I'll al - ways be with you

G D

And you will be my fill
La la la la la la
This rose will nev - er die

let ring...

Bm To Coda ϕ N.C. (Em)

Yes, you will be my fill
la la la la la la
This rose will nev - er die

let ring...

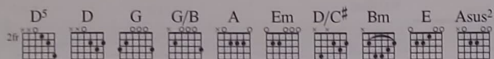
4. My

let ring...

optional w/Chr. 2

Moonshadow

Words & Music by Cat Stevens



Intro

D⁵ D /F[#] G G/B A

Gtr. 1 (acous.) fingerstyle

mp let ring throughout

Chorus

D D⁵ D /F[#]

Yes, I'm be - in' fol - lowed by a moon - sha - dow,

Gtr. 2 (acous.)

G A D D⁵

moon - sha - dow, moon - sha - dow, A - leap - in' and hop - pin' on a

D /F[#] G A D

moon - sha - dow, moon - sha - dow, moon - sha - dow. 1. And 2. And

Verse

G D G D G D

if I ev - er lose my hands, lose my plough, lose
if I ev - er lose my legs, I won't moan and

count him

G A G D G D

my land Oh, if I ev - er lose my hands, oh,
I won't beg Oh, if I ev - er lose my legs, oh,

E A Asus² E

Did it take long to find me? I asked the faith-ful light.

mf

TAB

A Asus² E A Asus²

Oh, did it take long to find me? And

TAB

E A G

are you gon-na stay the night.

TAB

Chorus

D G A

I'm be-in' fol-lowed by a moon-sha-dow, moon-sha-dow, moon-

cont. sim.

TAB

D

sha-dow, A-leap-in' and hop-pin' on a moon-sha-dow,

TAB

G A D G A

moon-sha-dow, moon-sha-dow, moon-sha-dow, moon-

mp

TAB

D G A D

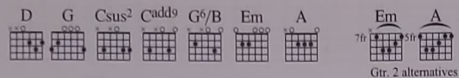
sha-dow, Moon-sha-dow, moon-sha-dow,

mf

TAB

Where Do The Children Play?

Words & Music by Cat Stevens



2 bar count in

D G D

Gtr. 2 cue:

mp

TAB

G D G D

Fig. 1

TAB

G Csus² Cadd⁹ G⁶/B Csus² G⁶/B

TAB

X = 4th string muted

A D G D

cont. sim.

TAB

Verse

D G

1. Well, I think it's fine
roll on roads... build - ing
ov - er

Gtr. 2 w/ Fig. 1 ad lib (c6)

TAB

D G D

jum - bo planes or
fresh green grass for your tak - in' a ride
lor - ry loads

TAB

G D G

on pump a can - mic train, And you
put in - rel gas.

TAB

D G D

Switch on run - mer from a slot ma - chine
make them long and you make them tough.

TAB

G D only G

Ah, but they get what you want to if you want... 'cause you can get... an - y -

Gm 2 w/ Fig. 1 (x2)

TAB

D G Cus² Cus³

thing just go on and on.

TAB

G⁷/B Cus² Cus³ G⁷/B

and it seems that you can't get off... Oh!

TAB

Em A Em

I know... we've come a long way... we're chang - in' day.

TAB

A Em A

to day... But tell me... where do the child - ren play?

TAB

Chorus D G D

mf Gtr 2 w/ Fig. 1 (x4)

TAB

G D G

2nd BV's Ah, ah, ah,

TAB

D G G

ah, 2. Well you

TAB

Csus² Cadd⁹ G⁹/B Csus² G⁹/B A

TAB

D G D G

ah, ah, ah, Ah,

TAB

Git 2 w/ Fig. 1 (x2)

2. Verse G D G

3 Well you've cracked the sky, scrap - ers

TAB

Git 2 w/ Fig. 1 (x4)

D G D

fill the air But will you keep on build - ing high -

TAB

G D G

- er till there's no more room up there? Will you

TAB

Csus² Cadd⁹ G⁹/B Csus² Cadd⁹

make us laugh? Will you make us cry?

TAB

Musical score for the song "Will you tell us when... to live?". The score is in G major (one sharp) and 2/4 time. It features a vocal melody and a guitar accompaniment. The guitar part includes a capo on the 2nd fret, indicated by "Capo²". The key signature changes from G major to B major (two sharps) for the final section, indicated by "G²/B". The lyrics are: "Will you tell us when... to live? Will you tell us when". The score includes a tablature for the guitar, showing fret numbers (0-3) and a rhythm of eighth and quarter notes.

Chorus

to die? I know we've come

f

[illegible][illegible]

The image shows a musical score for the song "The Wind" by The Beatles. It includes a guitar melody in G major and a bass line. The guitar part starts with a G chord, followed by a D chord, and then a G chord. The bass line is a simple, rhythmic pattern. The score is written in standard musical notation with a key signature of one sharp (F#) and a 4/4 time signature. The guitar and bass parts are written on separate staves. The guitar part has a treble clef and the bass part has a bass clef. The score is for a guitar and bass duo.

Guitar Tab:

```

3 3 3 3 3 3 2 2 2 2 3 3 3 3 3 3 3 3
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0
3 3 3 3 3 3 0 0 0 0 0 0 0 0 0 0 0 0

```

Bass Tab:

```

3 3 3 3 3 3 2 2 2 2 3 3 3 3 3 3 3 3
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0
3 3 3 3 3 3 0 0 0 0 0 0 0 0 0 0 0 0

```

[illegible]

The image shows a musical score for the song "The Rose Tree". It features a vocal melody and a guitar accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line begins with a "G" chord and includes the lyrics "Do do do do". The guitar part includes a "TAB" section with fret numbers and a "rit" (ritardando) marking.

Wild World

Words & Music by Cat Stevens



Intro

1 bar count in:

Am D G Cmaj7

La la la la la la la la la la la la la la la la

mp *let ring* *dim*

F Dm E

la la la la la la la la la la la la la la

come sim

Verse

Am D G Cmaj7

1. Now that I've lost ev - 'ry - thing to you, you say you wan - na start some - thing
2. You know I've seen a lot of what the world can do, and it's break - in' my heart in

F Dm E

new - and it's break - in' my heart, your leav - in'. Ba - by I'm griev - in'.
two - be - cause I nev - er wan - na see you sad girl. Don't be a bad - girl.

Am D G Cmaj7

But if you wan - na leave, take good care, hope you have a lot of nice things to wear.
But if you wan - na leave, take good care, hope you make a lot of nice friends out there.

Chorus

C G F

Oh ha - by, ha - by it's a wild world, ...

cont. aim.

T 1 0 0 3 3 3 3 3 1 1 1 1 1 1 1 1 1 1 0 2 0 3 0 0

A 3

B 3

[illegible]

Ooh bu - by, bu - by it's a wild world,

T 1 1 0 3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 1
 B 3 3 2 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2 1 0 2 0 1 0 2 0

1st
 2nd

[illegible][illegible][illegible]

G Cmaj7 F Dm

care... hope you make a lot of nice friends out there... But just re - mem - ber there's a lot of bad

T 3 3 0 0 0 0 1 1 1 1 1 1 1 1 1 1
A 0 0 0 0 0 0 2 0 3 2 2 2 0 0 0 0
B 2 2 3 3 3 3 3 3 0 0 0 0 0 0 0 0

E G Chorus C G

and be - ware... (Well.) Ooh, ha - by, ha - by it's a

T 0 0 0 0 3 0 0 0 0 0 0 0 1 0 0 3 3 3 3 3 3
A 0 0 0 0 0 0 0 0 0 0 0 0 1 0 0 0 0 0 0 0 0
B 2 2 2 2 2 2 0 3 3 2 2 0 0 3 3 3 3 3 3 3 3

F G F

wild world... it's hard to get by just up - on a

T 1 1 1 1 1 1 1 1 1 0 0 0 1 1 1 1 1 1 1 1 1
A 2 2 2 2 2 2 2 2 2 2 0 0 2 2 2 2 2 2 2 2 2
B 3

C G

smile. Ooh, ha - by, ha - by it's a

T 0 0 0 0 1 0 1 1 1 1 3 3 3 3 3 3 3 3 3 3 3
A 0
B 3

F G F

wild world... (And) I'll always re - mem - ber you... like a

T 1
A 1
B 3

1. C Dsus2 E 2. C

child, girl... child girl...

T 1 1 1 1 1 1 1 1 1 0 0 0 2 3 0 0 0 1 0 0 0
A 0
B 3

Guitar Tablature Explained

Guitar music can be notated three different ways: on a musical staff, in tablature, and in rhythm slashes.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: D A D E G (3) (2) open 3fr

Strings: 4th string, 2nd fret; 1st & 2nd strings open, played together; open D chord

Definitions for special guitar notation

SEMI-TONE BEND: Strike the note and bend up a semi-tone (1/2 step).

BEND & RELEASE: Strike the note and bend up as indicated, then release back to the original note.

UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

VIBRATO: This string is vibrated by rapidly bending and releasing the note with the fretting hand.

WHOLE-TONE BEND: Strike the note and bend up a whole-tone (whole step).

COMPOUND BEND & RELEASE: Strike the note and bend up and down in the rhythm indicated.

BEND & RESTRIKE: Strike the note and bend as indicated then restrike the string where the symbol occurs.

HAMMER-ON: Strike the first note with one finger, then sound the second note (on the same string) with another finger by fretting it without picking.

GRACE NOTE BEND: Strike the note and bend as indicated. Play the first note as quickly as possible.

PRE-BEND: Bend the note as indicated, then strike it.

BEND, HOLD AND RELEASE: Same as bend and release but hold the bend for the duration of the tie.

PULL-OFF: Place both fingers on the notes to be sounded, strike the first note and without picking, pull the finger off to sound the second note.

QUARTER-TONE BEND: Strike the note and bend up a 1/4 step.

PRE-BEND & RELEASE: Bend the note as indicated. Strike it and release the note back to the original pitch.

BEND AND TAP: Bend the note as indicated and tap the higher fret while still holding the bend.

LEGATO SLIDE (GLISS): Strike the first note and then slide the same first-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE (GLISS & RESTRIKE): Same as legato slide, except the second note is struck.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings without depressing, and striking them with the pick hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the strings just before the bridge.

SWEEP PICKING: Rhythmic downstroke and/or upstroke motion across the strings.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

NATURAL HARMONIC: Strike the note while the fret hand lightly touches the string directly over the fret indicated.

RAKE: Drag the pick across the strings indicated by a single motion.

VIBRATO DIVE BAR AND RETURN: The pitch of the note or chord is dropped a specific number of steps (in rhythm) then returned to the original pitch.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick-hand's index or the tip of the index finger of the pick hand to the normal pick attack.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick-hand's index (or the tip of the index finger of the pick hand) while plucking the appropriate string.

ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.

VIBRATO BAR DIP: Strike the note and then immediately drop a specific number of steps, then release back to the original pitch.

Additional musical definitions

	(accent)	• Accentuate note (play it louder).
	(accent)	• Accentuate note with great intensity.
	(staccato)	• Shorten time value of note.
		• Downstroke
		• Upstroke

NOTE: Tablature numbers in brackets mean:
1. The note is sustained, but a new articulation (such as hammer on or slide) begins.
2. A note may be fretted but not necessarily played.

D.C. al Coda

D.C. al Fine

tacet

• Repeat bars between signs.

• Go back to the sign (B), then play until the bar marked *Fine* or *Coda* then skip to the section marked *Coda*.

• Go back to the beginning of the song and play until the bar marked *Fine*.

• Instrument is silent (draps out).

• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

CD Track Listing

1 *Tuning Notes*

Full performance demo (with guitar and vocals)...

2 *Can't Keep It In*

3 *Father And Son*

4 *Lady D'Arbanville*

5 *Moonshadow*

6 *Where Do The Children Play?*

7 *Wild World*

Backing tracks only (without vocals)...

14 *Can't Keep It In*

15 *Father And Son*

16 *Lady D'Arbanville*

17 *Moonshadow*

18 *Where Do The Children Play?*

19 *Wild World*

Performance demo (with vocals, minus guitar)...

8 *Can't Keep It In*

9 *Father And Son*

10 *Lady D'Arbanville*

11 *Moonshadow*

12 *Where Do The Children Play?*

13 *Wild World*

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